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Features and Types of Game in Preschool Children

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Abstract:

This article discusses various approaches to understanding the game from the point of view of Western and domestic psychologists. It is noted that there are games where there is no role, but there is an imaginary situation in which the child acts "not from a thing, but from a thought." The author expands the concept of the game and introduces various types of visual games into it.

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For children from 1 to 7 years old, the game is an important factor in understanding the world around them, mastering role functions, mental development of the personality, its socialization and preparation for the future. Play is one of the types of human activity. As a complex and interesting life phenomenon, it has attracted and continues to attract the attention of people of a wide variety of professions: teachers and psychologists, writers and artists, physiologists and philosophers, mathematicians, etc. In many scientific treatises on various topics, in works of art there are observations on games of children and adults or judgments about them. Magnificent, psychologically subtle pictures of children's play were painted by V. Hugo, L. Tolstoy. Evidence of the living history of our country are the games of Soviet children, described by A. Gaidar, A. Barto, S. Mikhalkov and others. Profound judgments about the nature of children's games, about the right of children to play belong to Alexei Maksimovich Gorky. In the peculiarities of the child's psyche, I.M. Sechenov. The sincerity and immediacy of the feelings of children in the game was noticed by K.S. Stanislavsky.

It is customary to call the game a "childhood companion". In preschool children, it constitutes the main content of life, acts as a leading activity, closely intertwined with work and study. Many serious things

in a child take the form of a game. All aspects of the personality are involved in it: the child moves, speaks, perceives, thinks; during the game, his imagination is actively working, memory, emotional and volitional manifestations are intensified. According to K.D. Ushinsky, in the game the child "lives, and the traces of this life remain deeper in him than the traces of real life ...". Because of this, the game acts as a powerful means of education.

The creation of a pedagogical theory of play is possible only on the basis of a deep insight into the essence of the game and its features.

The game is aimed at orientation in the objective and social reality and its knowledge. It is a social activity both in its origin, and in direction, and in content.

Play is a child's activity. Because of this, it has features that are characteristic of any activity : the presence of a goal, motives, means of implementation, systematic actions, results.

Diverse in content and form, games introduce the child into a circle of real life phenomena, providing an unintentional assimilation of the social experience of adults: knowledge, skills, methods of action, moral norms and rules of behavior, assessments and judgments. In the game, the style of relationship, communication of the child with peers and adults is formed, feelings and tastes are brought up (L.S. Vygotsky, S.L. Rubinshtein, A.N. Leontiev, B.G. Ananiev, A.Ts. Usov, etc.).

Children's games are very diverse. They are different in content and organization, rules, the nature of the manifestation of children, in their impact on the child, in the types of objects used, origin, etc. All this makes it extremely difficult to classify children's games, but their grouping is necessary for the correct management of games. The most widespread in pedagogy is the division of games into two large groups: *creative games and games with rules*. Children come up with the content of creative games themselves, reflecting in them their impressions, their understanding of the environment and their attitude towards it.

Games with rules are created and introduced into the lives of children by adults. Depending on the complexity of the content and rules , they are intended for children of different ages. Among the games with ready-made rules, folk games form a large group, many of which are passed down from generation to generation .

In turn, both groups of games have their own varieties. The group of creative games consists of role-playing games (this is the main type of creative games), building and constructive games, in which children reflect their impressions of the surrounding life in a specific way, dramatization games, in which children creatively reproduce the content of literary works, etc.

Games with ready-made content and rules, according to their educational impact, are conditionally divided into didactic games, in which , first of all, the mental activity of children develops, their knowledge deepens and expands; mobile games in which various movements are improved; musical games that develop musical abilities, etc.

There are also entertainment games, fun games. The concept of "creative play" covers role-playing games, dramatization games, building and constructive games. Creative games reflect children's impressions of the life around them, the depth of their understanding of certain life phenomena. Each type of game has its own specific features, but the game as a whole has a number of common features.

In games of different types, the rules are different. In creative role-playing games, the rules are in the content of the game itself - in the role, in the plot. Having assumed the role of an adult, the child acts -

in accordance with the logic of his behavior in certain circumstances (for example, a doctor examines a sick daughter, whom her mother brought to an appointment; a driver in a car takes them home). The most general rule for children in collective creative play is the recognition by all the players of the conditional meaning of objects, accepted roles and actions. Without this, the game cannot take place.

The meaning and essence of the game in preschool age

Many researchers of children's games note the strength and authenticity of the feelings experienced by the child in the game. These feelings are rich and varied. In creative role-playing games, children experience feelings associated with the roles they play: care, warmth, tenderness of the mother, the responsibility of a driver or doctor, etc. In collective games, children's social feelings (friendship, camaraderie) are manifested. The child is pleased to achieve a result in the game, to overcome difficulties. In outdoor games, children get joy from the rhythm of movements, their consistency, from the awareness of the displayed dexterity, courage, from the success achieved. In games that require intelligence, resourcefulness, ingenuity, joy is of an intellectual nature. In most games, aesthetic emotions are manifested, caused by the attractiveness of the toys used, the beauty of game movements, and elements of artistic creativity. A. S. Makarenko wrote about the joy in the game as the joy of "creativity, the joy of victory, the joy of aesthetics, the joy of quality."

In the game, the child experiences not only positive emotions. He also experiences the bitterness of failure, defeat, dissatisfaction with the results achieved, resentment, etc. However, despite the presence of negative emotions and experiences in some cases, the game always brings joy, pleasure, and enjoyment to the child. A game without joy ceases to be a game.

A game of any kind proceeds as a meaningful and purposeful activity. Each game has a goal that is significant for the child: feed the daughter, fly into space, stain the players, dodge the "trap", etc.

Goals are not permanent. N. K. Krupskaya pointed out that as the child develops, the nature of the goals that he sets for himself in the game changes: from imitative goals, children gradually move on to deliberate, motivated goals.

In order to realize his play goals, the child selects his comrades, selects the necessary toys, performs - certain actions and deeds in the course of the game, enters into various relationships with the players.

By the older preschool age, children acquire the ability to agree on the topic and content of the game, distribute roles, and plan their game activities to a certain extent.

In the process of play, as in other types of activity, the whole personality of the child is involved: his mental cognitive processes, will, feelings and emotions, needs and interests; in the game the child actively acts, speaks, uses his knowledge.

The game also has specific features. Among them, the main one is the originality of motives. The game is a free and independent activity that occurs on the personal initiative of the child, characterized by an active creative character, high emotional richness. As the personality of the child develops, the game develops.

The freedom and independence of the child are manifested: a) in the choice of the game or its content, b) in the voluntary association with other children, c) in the freedom to enter and exit the game, etc. In games of various types, the freedom and independence of children are manifested in different ways. differently. However, for the player it is "subjectively absolute" and incompatible with any external

necessity.

The independence of children in play as a specific feature was also pointed out by K.D. Ushinsky: "A game is a game because it is independent for a child...". According to K. D. Ushinsky, the child's special interest in play, the depth of its impact on the child are associated with the child's independence: "For a child, play is reality, and reality is much more interesting than the one that surrounds him. It is more interesting for the child precisely because it is more understandable, and it is more understandable to him because, in part, it is his own creation ... In real life, the child is nothing more than a child, a being that does not yet have any independence, blindly and carelessly carried away by the course of life; in the game, the child, already a maturing person, tries his hand and independently manages his own creations.

The game is characterized self-regulation of actions, deeds and behavior of the players. The manifestations of playing children are regulated by certain requirements and rules contained in the game.

The general features of the game as an activity are peculiarly manifested in different types of games, combined with the features inherent in this type of game.

The games of each child are also of great originality, since they are influenced by the environment in which he lives (the life of adults, the children's team, the attitude of adults to his games, etc.); they reflect the originality of the child's personality, his individuality (needs, interests, experience, and even the type of nervous activity), etc.

However, the presence of common features of play activity makes it possible to determine the general ways and methods of directing children's games.

Play as an activity of a child or a group of children does not remain unchanged. As children grow and develop, they move from games with hidden rules (creative) to games with open rules (games with ready-made content and rules). This transition from one type of play to another is revealed only as a general trend: both types coexist for a long time in the life of children, only their ratio changes.

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